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ON FREE VIEW DAILY  
AT M. KNOEDLER & CO.'S GALLERIES  
No. 556 FIFTH AVENUE, NEW YORK  
FROM SATURDAY, FEBRUARY 15TH, UNTIL THE  
DAY OF SALE, INCLUSIVE

---

THE PRIVATE COLLECTION  
OF  
HIGH QUALITY PICTURES  
BELONGING TO  
JOHN F. TALMAGE, ESQ.

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
UNDER THE MANAGEMENT OF  
THE AMERICAN ART ASSOCIATION  
IN THE GRAND BALLROOM OF THE PLAZA  
FIFTH AVENUE, 58TH TO 59TH STREETS  
ON THURSDAY EVENING, FEBRUARY 20TH, 1913  
BEGINNING AT 8.45 O'CLOCK



ILLUSTRATED CATALOGUE  
OF TWENTY-SIX  
**HIGH QUALITY PICTURES**  
OF THE EARLY ENGLISH, BARBIZON  
AND DUTCH SCHOOLS  
  
COLLECTED BY  
**JOHN F. TALMAGE, ESQ.**  
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THURSDAY EVENING, FEBRUARY 20<sup>TH</sup>  
**IN THE GRAND BALLROOM OF  
THE PLAZA**

PAINTINGS DESCRIBED BY  
MR. DANA H. CARROLL

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE  
**AMERICAN ART ASSOCIATION, MANAGERS**  
MADISON SQUARE SOUTH  
NEW YORK  
1913



## CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.



## NOTICE

Mr. Talmage, owner of the pictures hereinafter described, particularly desiring his sale to be held at a time when our galleries are otherwise engaged, we have accepted the courtesy extended by the proprietors and will hold the exhibition of "The Talmage Collection"

IN THE GALLERIES  
OF  
M. KNOEDLER & CO.  
No. 556 FIFTH AVENUE  
BETWEEN 45TH AND 46TH STREETS  
NEW YORK



# CATALOGUE

SALE THURSDAY EVENING  
FEBRUARY 20, 1913

IN THE

GRAND BALLROOM OF THE PLAZA

BEGINNING AT 8.45 O'CLOCK

No. 1

*THE YOUTHFUL MOTHER*

BY

JOSEF ISRAELS

**No. 1**

**JOSEF ISRAELS**

DUTCH 1824—1911

**THE YOUTHFUL MOTHER**

2700

(Water Color)

*Height, 11 1/4 inches; width, 7 3/4 inches*

A FAIR-HAIRED young Dutch girl in a dark skirt, light waist—her sleeves rolled up—and with a bluish-white kerchief about her head, is seated in a humble home doing some knitting beside a homely cradle. She faces the spectator, her figure turned slightly toward the right, and looks down attentively at her work with the light falling brightly on her from above and the left. On a table near her a flowering plant is growing in a pot, and behind her is seen in tones of mottled brown a door with a square lintel.

*Signed at the lower left, "JOSEF ISRAELS."*

*From the collection of Sir J. C. DAY, London, 1909: Catalogue No. 195.*





No. 2

*MORNING ON THE ESCAUT*

BY

PAUL JEAN CLAYS

**NO. 2**

**PAUL JEAN CLAYS**

FLEMISH 1819—1900

*MORNING ON THE ESCAUT*

(Panel)

961

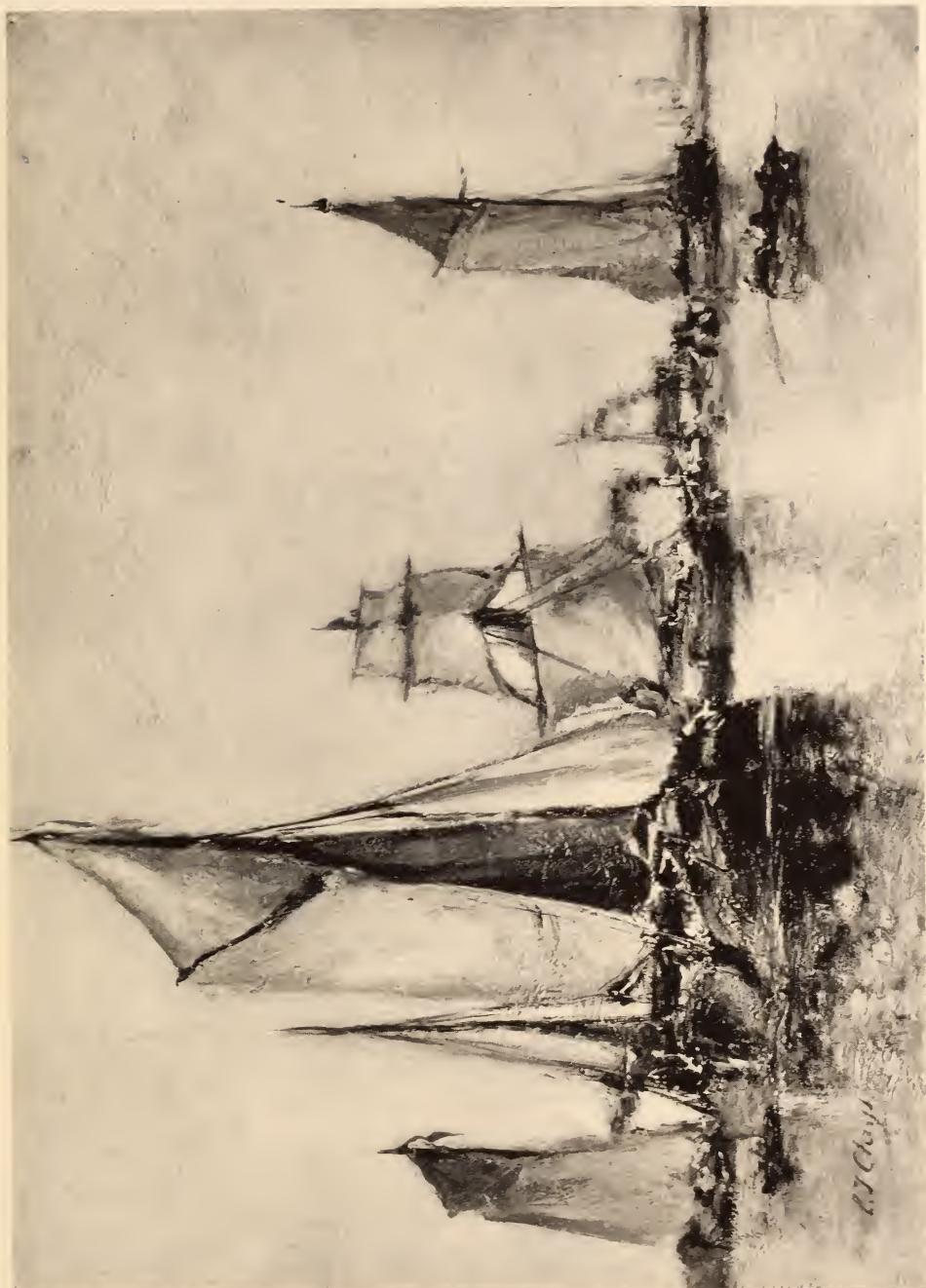
*Height, 9 1/4 inches; length, 12 1/2 inches*

IN the fresh morning light a large number of characteristic sailing craft of the Old World are strung for a considerable distance along the river, yet appear as in a group, with their tall masts and varied sails rising boldly against a light sky. Its thin clouds of fleecy white are tinged with a faint pink flush. A square-rigger is near the center of the picture, the other craft being single-masters, and their canvas ranges from gray-white to a creamy yellow and a buff-pink. The gently moving water of the river is mottled with reflections of the clouds, the sails, and the dark, brown hulls, and in the distance smoke rises from a steamer's funnel, close in by the shore. In the foreground men are rowing a heavy small-boat. The picture is full of color and atmosphere.

*Signed at the lower left, "P. J. CLAYS."*

*From LE ROY & COMPANY, Paris.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 3

*AMSTERDAM*

BY

JAKOB MARIS

No. 3

JAKOB MARIS

DUTCH 1838—1899

AMSTERDAM

60W

*Height, 12½ inches; length, 17½ inches*

BUILDINGS along the congested water-front of the thickly settled city extended back from the left and entirely across the picture, their red and gray walls and roofs and picturesque roof-lines—with here and there a mast intermingled—making an attractive and effective mass beneath a blue sky in which there are large, heavy clouds of creamy-white and brownish-gray. Below, the water of the foreground carries many reflections, a confusion of boats appears along the shoreline, and a heavily laden boat with a single sail is in the center of the stream, which in the right mid-distance is crossed by a stone bridge of two arches.

*Signed at the lower right, "J. MARIS."*

*Purchased from A. PREYER, The Hague.*



J. Morris



No. 4

*PEASANT LEADING A COW*

BY

ANTON MAUVE

**N<sup>o</sup>. 4**

**ANTON MAUVE**

DUTCH 1838—1888

**PEASANT LEADING A COW**

5908

*Height, 14¾ inches; length, 20 inches*

On a light but sunless day, the sunshine screened by all-prevailing gray, vaporous clouds, a Dutch boy in patched trousers and *sabots* is leading a Holstein cow along a rutted farm-road, between cultivated fields where green growths appear above the dull brown earth. The boy and his charge are close in the foreground, the cow lowering her head toward the roadside grass, coming toward the spectator. A mass of low trees bounds the distance on the right, and toward the left—beyond a single distant church that rises against the horizon—all is flat land as far as eye can see.

*Signed at the lower right, "A. MAUVE."*

*From the collection of L. SOMZEE, Brussels, who bought it direct from the artist.  
in 1885.*

*Purchased from M. KNOEDLER & Co., New York.*



A. Morris



No. 5

*DORDRECHT*

BY

JAKOB MARIS

NO. 5

JAKOB MARIS

DUTCH 1838—1899

72 v.d.

*DORDRECHT*

*Height, 15½ inches; length, 23¾ inches*

A CLEAR blue sky is largely screened from view by full, expansive masses of light gray and creamy-white cumuli which hang in a still air. The foreground of water extending across the picture is burdened with heavy sailboats—none of their canvas being visible—whose bare poles rise against the sky above the tops of the town buildings before which they are seen. The reflections of boats and buildings enrich the water with deep notes of color, while the blue, and the white clouds, of the sky, brighten it. At the left, on the land, what appears to be the large, grayish-white pile of a cathedral overpowers the other buildings of the city.

*Signed at the lower right, "J. MARIS."*

*From the collection of Judge SAMUEL L. BRONSON.*

*Purchased from M. KNOEDLER & Co., New York.*



J. Ma



No. 6

*HEAD OF A GIRL*

BY

JEAN JACQUES HENNER

No. 6

JEAN JACQUES HENNER

FRENCH 1829—1905

*HEAD OF A GIRL*

*Height, 27¾ inches; width, 18¼ inches*

4204

THE half-length figure of a young woman standing. She faces the left and is seen in profile, a strong light from in front of and above her falling upon her pale, clean-cut features, which are delicately delineated. She inclines her head slightly forward, just enough to permit her brow to afford her eyes a partial screen from the brightness. Her mahogany-red hair projects from a black scarf or mantilla which she wears over her head and shoulders, and her black waist, slightly open at the throat, is adorned there with a single bright red flower. Her right hand catches folds of her garments at her breast; the left, dropped lower at her side, does not come into the picture.

*Signed at the lower left, "J. J. HENNER."*

*Purchased from M. KNOEDLER & Co., New York.*





No. 7

*MOONLIGHT*

BY

JEAN CHARLES CAZIN

No. 7

JEAN CHARLES CAZIN

FRENCH 1841—1901

*MOONLIGHT*

3000

*Height, 24 inches; width, 18 $\frac{1}{4}$  inches*

A GREEN-CLAD hill, faint browns and yellows mingling with its verdure, slopes from the left and toward the foreground. Beyond it, below at the right in the middle distance, seen over its slanting side, is a broad, flat valley bounded by trees, where among the distinguishable features of the landscape a conical, brownish-yellow haystack stands up in the dimmed radiance of a cloudy moonlight night. In a cleft of the near-by hill a cottage is built, its upper story projecting above the hillside and its ancient roof glistening softly in the lunar light. The blue sky—showing a single star—is all but concealed by wide-spreading, thick light clouds, through which the full moon is struggling to appear.

*Signed at the lower left, "J. C. CAZIN."*

*From M. KNOEDLER & Co., New York, who purchased it direct from the artist.*





No. 8

*SHEEP ON THE DUNES*

BY

ANTON MAUVE

**No. 8**

**ANTON MAUVE**

DUTCH 1838—1888

1906

**SHEEP ON THE DUNES**

*Height, 19 inches; length, 27 inches*

AN undulating line of dunes extends across the picture, against a low horizon. To the right and overhead the sky is a dark gray; toward the left its clouds are whitened near the horizon. Beyond the crest of the dunes is the sense of the vast sea, with naught visible against the sky above the coarse grass of the dune-tops but the projecting head of a stout old shepherd, who on the hither side of the largest dune stands with his dog beside him amidst his flock. He seems to be gazing far over the dune-crest and the sea. The sheep, a large flock of them closely bunched, are all headed in that direction, away from the spectator, but are moving slowly, as they graze.

*Signed at the lower right, "A. MAUVE, p."*

*Formerly in the collection of Mr. H. TEIXEIRA MATTOS, Vogelenzang, Amsterdam.*

*Purchased from SCOTT & FOWLES COMPANY, New York.*





No. 9

*STREAM NEAR NEVERS*

BY

HENRI HARPIGNIES

No. 9

HENRI HARPIGNIES

FRENCH 1819—

560<sup>0</sup>

*STREAM NEAR NEVERS*

*Height, 32 1/4 inches; width, 25 3/4 inches*

A NARROW brook, which seems to be an outlet from a lake or pond, in a seamed and rolling country, makes its appearance between large gray boulders across whose tops the sunlight glints, and with a zigzag turn or two comes swiftly down a short, grassy slope to the foreground, its shallow bed broken by small, upstanding rocks. Slender and stouter trees of picturesque trunks and clustering foliage are gray and green against a light-blue sky, whose thickening white horizon clouds are turning yellow in the sun; and to the left and in the distance rise steep or rolling hills, green near by and blue afar. The swift-coming brooklet is white where the sun hits its hastening waters.

*Signed at the lower left, "H. HARPIGNIES, 1902."*

*From Messrs. ARNOLD & TRIPP, Paris.*





No. 10

*LANDSCAPE WITH HORSEMAN*

BY

THÉODORE ROUSSEAU

No. 10

THÉODORE ROUSSEAU

FRENCH 1812—1867

*LANDSCAPE WITH HORSEMAN*

(Panel)

1150

*Height, 9 $\frac{3}{4}$  inches; length, 12 $\frac{3}{4}$  inches*

THE spectator, in the shade of a woodland's edge, is looking over the brow of a hill out upon a broad, sunlight-flooded plain through which a silvery-gray river takes its slowly winding course. The trees in the left of the foreground overspread a road over the hill, on which a solitary horseman is making his way toward the abrupt descent that leads down to a village of the plain, whose roofs and steeples are visible beyond the hill's crest. The shadowed foreground at the right is rich in the red and brown autumn hues of the coarse herbage, interspersed here and there with green patches. There is a sense of vast distance in the outlook over the plain, glowing in sunlight, as it is seen in contrast with the rich but shadowed foreground. Far-off hamlets are within the extensive view, and tall trees of the distance are reflected in the silvery river whose banks they line.

*Signed at the lower right, "Th. Rousseau."*

*From the collection of F. HARTMANN, Paris.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 11

*THE FERRY BOAT*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 11

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

*THE FERRY BOAT*

(Panel)

85<sup>1</sup>

*Height, 7 inches; length, 16 inches*

THE ferry boat, a flatboat hauled across a narrow river by a line, is used by a farmer to carry over his cattle, and some cows appear in it, one with her head over the side to take a drink from the river as the boat lies with its nose on the bank at the left. The farmer is in it, and also an old woman who stands among the cows. Other cows appear on the bank, and washerwomen are at work on their knees at the stream's edge. Above the green, sloping bank which a farm road ascends from the river is a group of gray-white farm buildings with brown roofs. Beyond them tall trees, green and yellow, grow along the bank, which becomes lower and broadens out down to the river, and on the opposite bank are tall woods in similar coloring. The placid river shows a few white ripples here and there, and mirrors the woods of its banks. The light sky is filled with fleecy, cream-white clouds, touched with pink and gray-brown, and the air is clear.

*Signed at the lower left, "DAUBIGNY, 1859."*

*From the collection of MONSIEUR CLAUDON, Paris.*

*Purchased from M. KNOEDLER & Co., New York.*



Darby 1931



No. 12

*RIVER OISE NEAR ANDRÉSY*

BY

CHARLES FRANÇOIS DAUBIGNY

**No. 12**

**CHARLES FRANÇOIS DAUBIGNY**

FRENCH 1817—1878

*RIVER OISE NEAR ANDRÉSY*

3701

(Panel)

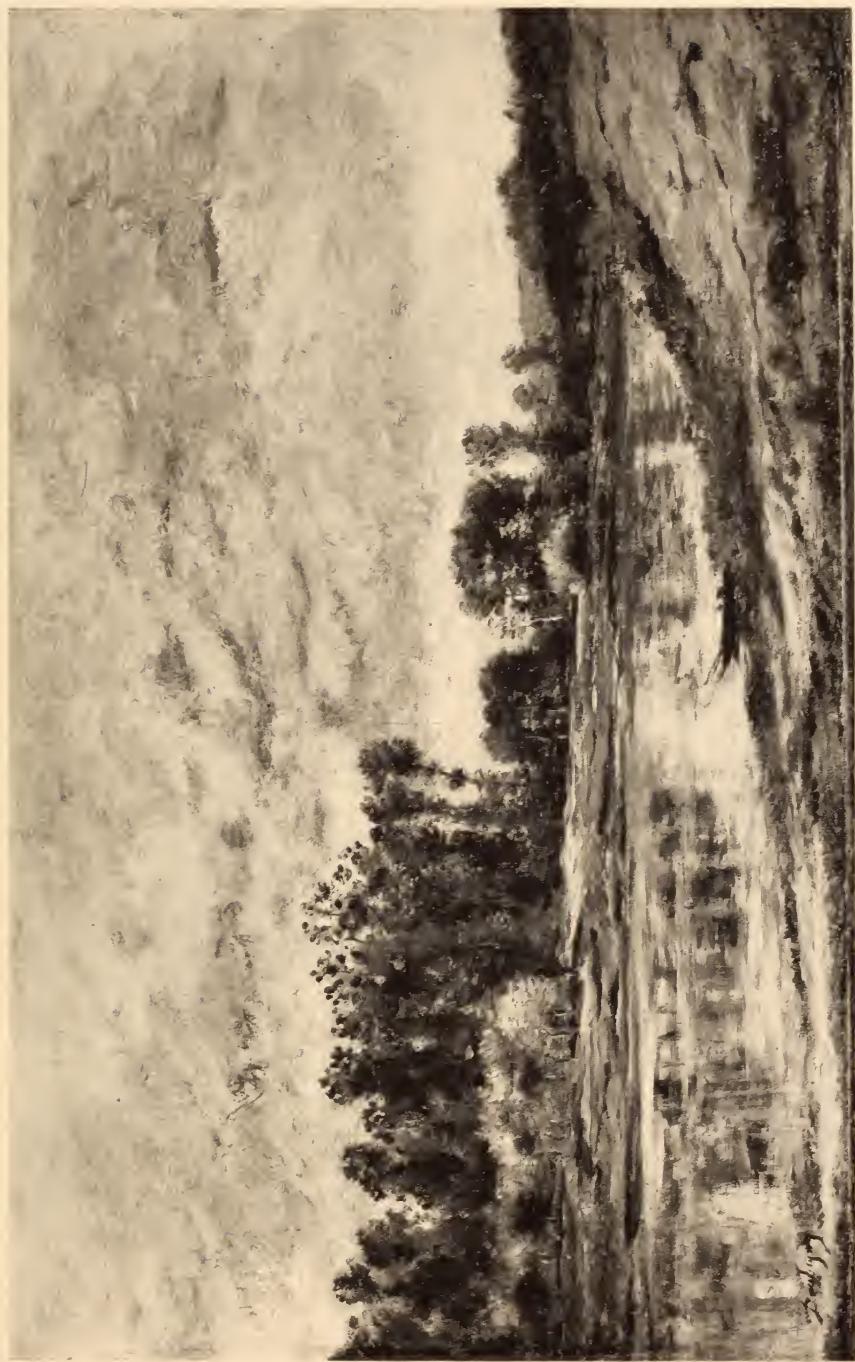
*Height, 13¾ inches; length, 22¼ inches*

THE Oise—a fluent shimmer of blue, green and silver-gray reflections—traverses a landscape placidly joyous on a bright and peaceful summer day, the abodes of men shut out by trees or hills and only nature seen on every hand. The sky is a beautiful turquoise-blue, underlain by active and pervading cumulations of the aerial vapor in tones of gray, white, cream and purplish-brown, which thicken toward the horizon. On the right, near the foreground, the bank of the river is a low, wild green field. On the left and extending nearly across the picture the farther bank has a low, irregular border of green grass, back of which lines, groups and masses of short and tall trees give variety to the cool, green and sunlit prospect. Under the foreground bank on the right the figure of a man is seen bending over in his punt.

*Signed at the lower left, "DAUBIGNY."*

*From M. Mallet, Paris.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 13

*THE COMING STORM*

BY

*JULES DUPRÉ*

No. 13

600

JULES DUPRÉ

FRENCH 1811—1889

***THE COMING STORM***

*Height, 17½ inches; length, 23½ inches*

A ROAD from the central foreground curves about a high bank on the right where a few trees grow—their foliage touched by autumn—and disappears over the crest of a low hill where at the left a brown cottage stands half-concealed by the contour of the ground. Before the cottage, on the left, is a thick clump of trees, with reddened bushes growing below them by the wayside. A peasant is crossing the road toward the cottage, his figure seen in full sunlight, which illuminates curling masses of gray-white clouds that are swirling across a deep blue sky. On the right, however, the darkening clouds of a summer storm, or shower, are gathering and coming on, their advance edges just entering the picture.

*Signed at the lower right, "JULES DUPRÉ."*

*From the collection of WALTER RICHMOND, New York, 1899: No. 52.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 14

*PATH IN THE ROCKS—FOREST  
OF FONTAINEBLEAU*

BY

NARCISSE VIRGILE DIAZ DE LA  
PEÑA

No. 14

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1807—1876

*PATH IN THE ROCKS—FOREST OF  
FONTAINEBLEAU*

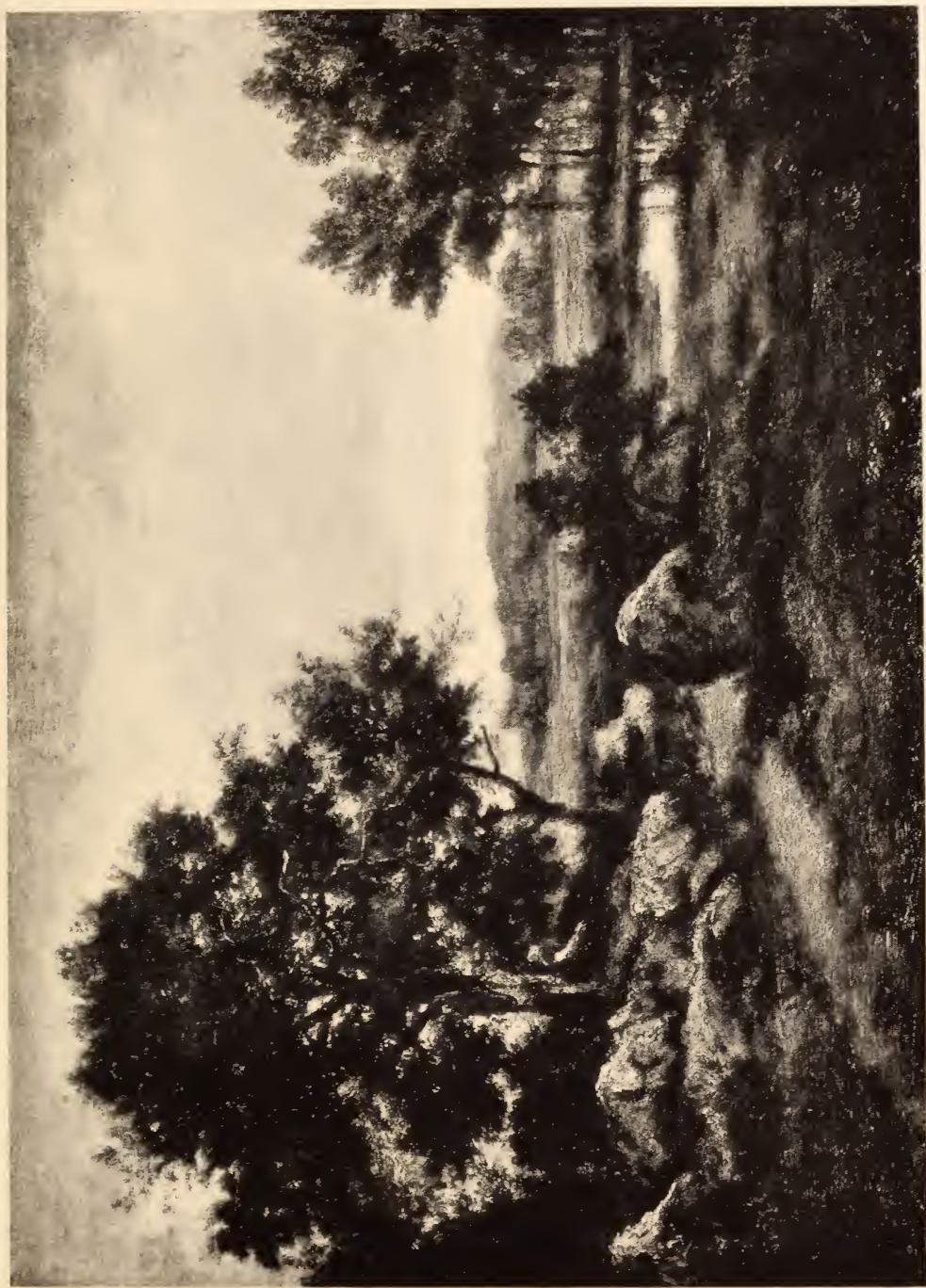
*Height, 15 inches; length, 20 $\frac{3}{4}$  inches*

A BROAD path through an open part of the forest is seen in the left foreground, where it passes amid huge blue-gray boulders which are crusted over with green. Among them short but sturdy trees have found root, and at the foot of one of these a peasant woman in brown, white and red is seated with her back against the trunk. The path touches the edge of a pond in the middle distance whose still water reflects the trunks and foliage of a clump of green trees on its border. Beyond is a flat green field in sunshine, and in the distance are rounded hills. The sky is thickly bestrewn with light gray-white and brownish clouds.

*Signed at the lower left, "N. DIAZ."*

*From the collection of BARON DE LA ROCHEUTE, Paris.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 15

LE SENTIER AU PRINTEMPS

BY

JEAN BAPTISTE CAMILLE COROT

No. 15

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

*LE SENTIER AU PRINTEMPS*

*Height, 28¾ inches; width, 20¼ inches*

30000

A ROAD so little used that it is well grass-grown enters a glade between sloping banks, where blossoming wild flowers, kissed by the sunshine, brighten the loose, tall grass. The silvery-white trunk of a slender and sinuous birch tree stands out from a group of Corot's feathery trees on the right, while on the left some stouter and darker trees rise above the picture. Beyond them a line of green and rounded hills dotted with dwellings curves into the background toward the right, enclosing the corner of a pond, before which in the middle distance a group of figures are seen. They are sitting and standing in the grass of the roadside, some in shadow, and one who wears a bright red waist and a white cap in the sunlight.

*Signed at the lower right, "COROT."*

*From the collection of P. L. EVERARD, Paris, 1873.*

*From the FREMYN Collection, 1875: Catalogue No. 14.*

*Exhibition of "Cent Chefs-d'Œuvre," 1892: Catalogue No. 58.*

*From the collection of A. SOUBIES, Paris.*

*Recorded in "L'Œuvre de Corot," by ALFRED ROBAUT and ÉTIENNE MOREAU-NÉLATON: No. 1963, Volume III.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 16

*VENICE*

BY

FRANCESCO GUARDI

No. 16

FRANCESCO GUARDI

ITALIAN 1712—1793

VENICE

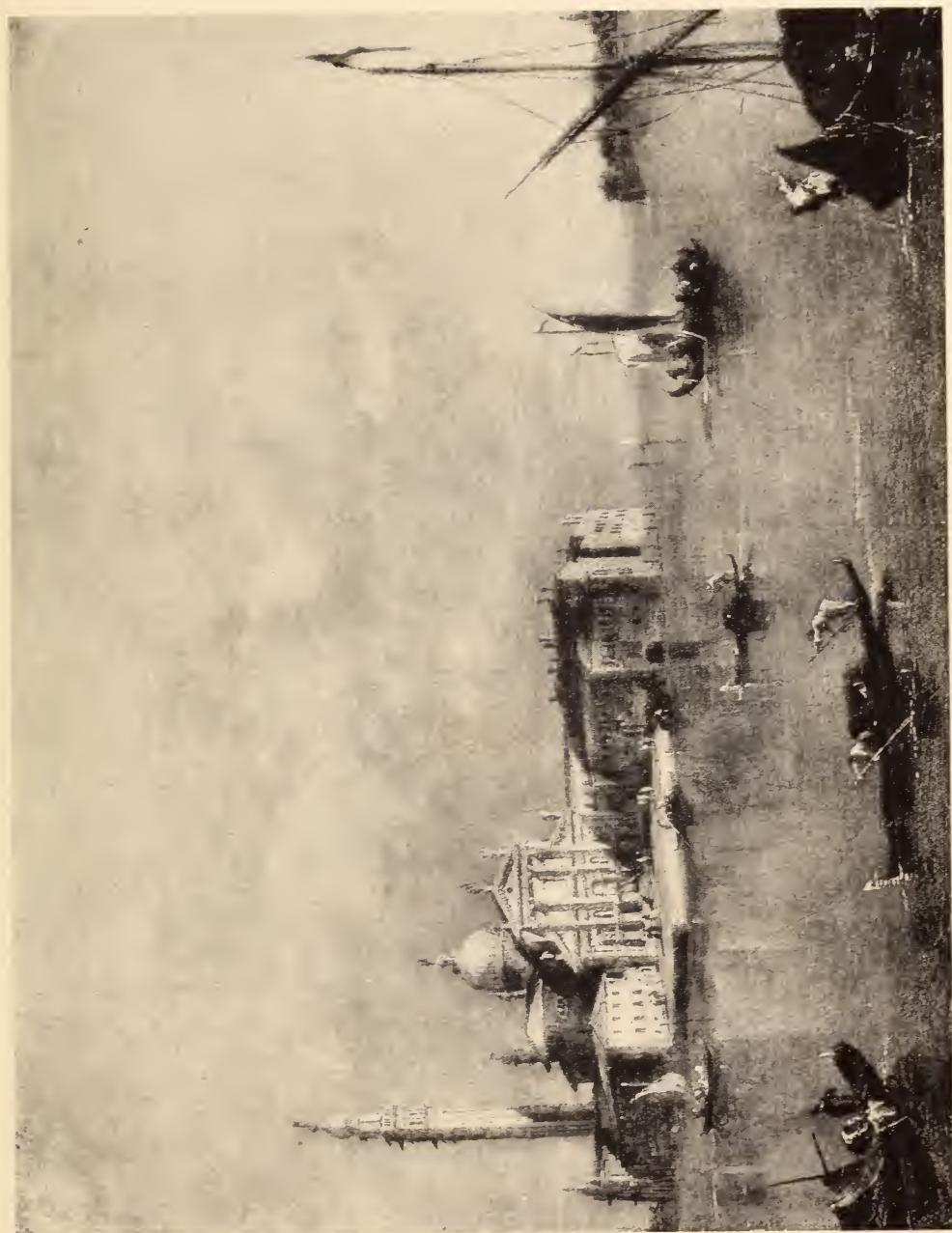
*Height, 12 3/4 inches; length, 16 1/4 inches*

2000

THE canal filling the foreground is a deep blue-green, and in the distance to the right of the center the water seems to connect with a pale, greenish-blue sky, with suggestions of pinkish and faint purple clouds near the horizon. The spectator looks across the canal, toward the left, to the mass of the white and pink Church of San Giorgio Maggiore, with its imposing façade and massive dome, overtopped at the extreme left by the campanile—all in strong sunshine, which causes their reflections to brighten the dull canal. On the church plaza are people in varicolored costumes, and the canal is dotted with gondolas and light sailing-boats which cause white ripples in the water.

The Palladian Campanile of San Giorgio, which appears in this painting by Guardi, tumbled in 1774, breaking up a service and killing a monk, and also injuring two others. The tower was rebuilt later by Benedetto Buratti, and in its present form has the conical top with which visitors are familiar, resembling that of The Campanile.

*Collection of EUDOXIE, Countess of Lindsay.*





No. 17

*THE CONCERT*

BY

PIETER DE HOOGHE

No. 17

PIETER DE HOOGHE

DUTCH 1632—1681

THE CONCERT

8600

*Height, 25½ inches; length, 29¼ inches*

IN a severely plain interior, whose walls and beamed ceiling give a background of olive and mahogany-brown, a group of friends are struggling with some music. A man in a broad-brimmed hat, broad white collar and pale-red coat sits at a harpsichord, his back to an open easement window, striking desultorily some notes with one hand and holding a music book open on its rack with the other. A young woman in a pale-green skirt and brilliant golden-yellow overskirt and bodice, low about bust and shoulders, sits in front of the instrument with a music book on her lap, gazing dejectedly at the floor as though discouraged or out of spirits. Another young woman in an ermine-trimmed cloak behind her looks over her shoulder at the music, with a languidly smiling and half-interested expression, as she keys up a lute. An older woman is entering the room with a wine-glass, from a doorway through which a sunny street and walking figures are seen.

*Mentioned in Dr. C. HOFSTEDÉ DE GROOT's "Catalogue Raisonné," Volume I,  
page 516: No. 149.*

*From the collection of SERVAD, Amsterdam, 1778: Catalogue No. 43.*

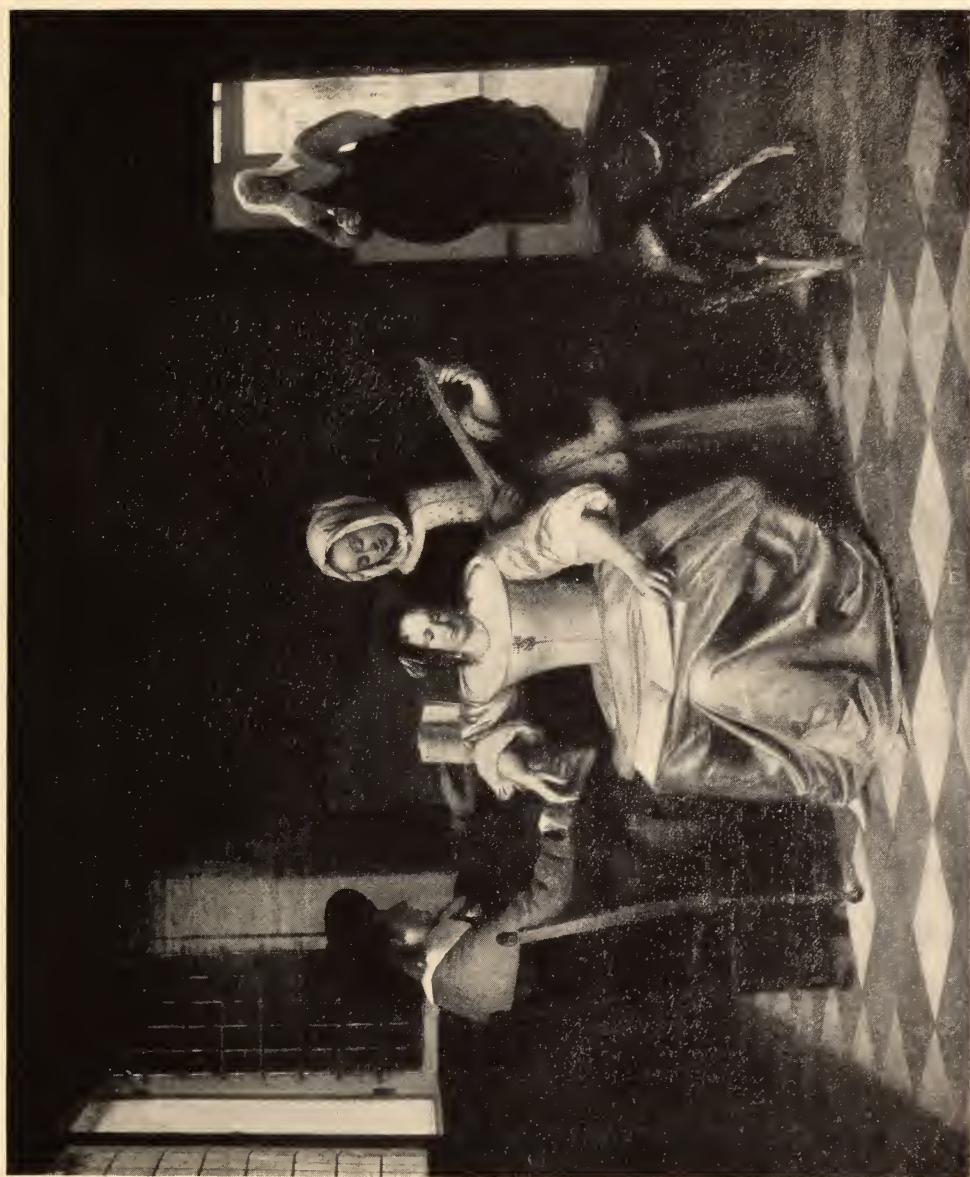
*Collection ENGELBERTS & TERSTEEG, Amsterdam, 1808: No. 73.*

*Collection A. R. JOLLES, Amsterdam, 1812.*

*Collection BARON E. DE BEURNONVILLE, Paris.*

*Collection DESMOTTES DE LILLE, Cabinet L. D.*

*Collection Mr. X of Cambrai and Dr. HELLIS of Rouen, 1889: No. 9.*





No. 18

*VIEW NEAR THE WEALD OF  
SUSSEX, 1830*

BY

PATRICK NASMYTH

NO. 18

PATRICK NASMYTH

ENGLISH 1787—1831

760

*VIEW NEAR THE WEALD OF SUSSEX, 1830*

(Panel)

*Height, 8½ inches; length, 12½ inches*

A ROAD from the foreground passes through a cut between tree-topped rocks, which rise at either side against a pale-blue sky where light cirrus and cirro-cumulus clouds float in bright sunshine. In the middle distance the road makes an abrupt descent, the top of a covered wagon being seen on its way down the farther side. At the crest are two figures, in sunlight, a man on horseback and a woman walking beside him, and another man is seated on a rock by the roadside in the foreground. The figures at the crest are looking out over The Weald, a great plain of pasture lands and groves, the trees appearing in sunshine and shadow, with flocks grazing in various places, and in the distance a square tower or steeple rising above the horizon line.

*Signed at the lower right, "PAT'K NASMYTH, 1830."*

*From Messrs. LAWRIE & COMPANY, London.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 19

*LANDSCAPE WITH BOY AND  
DONKEY*

BY

JOHN (“OLD”) CROME

No. 19

JOHN ("OLD") CROME

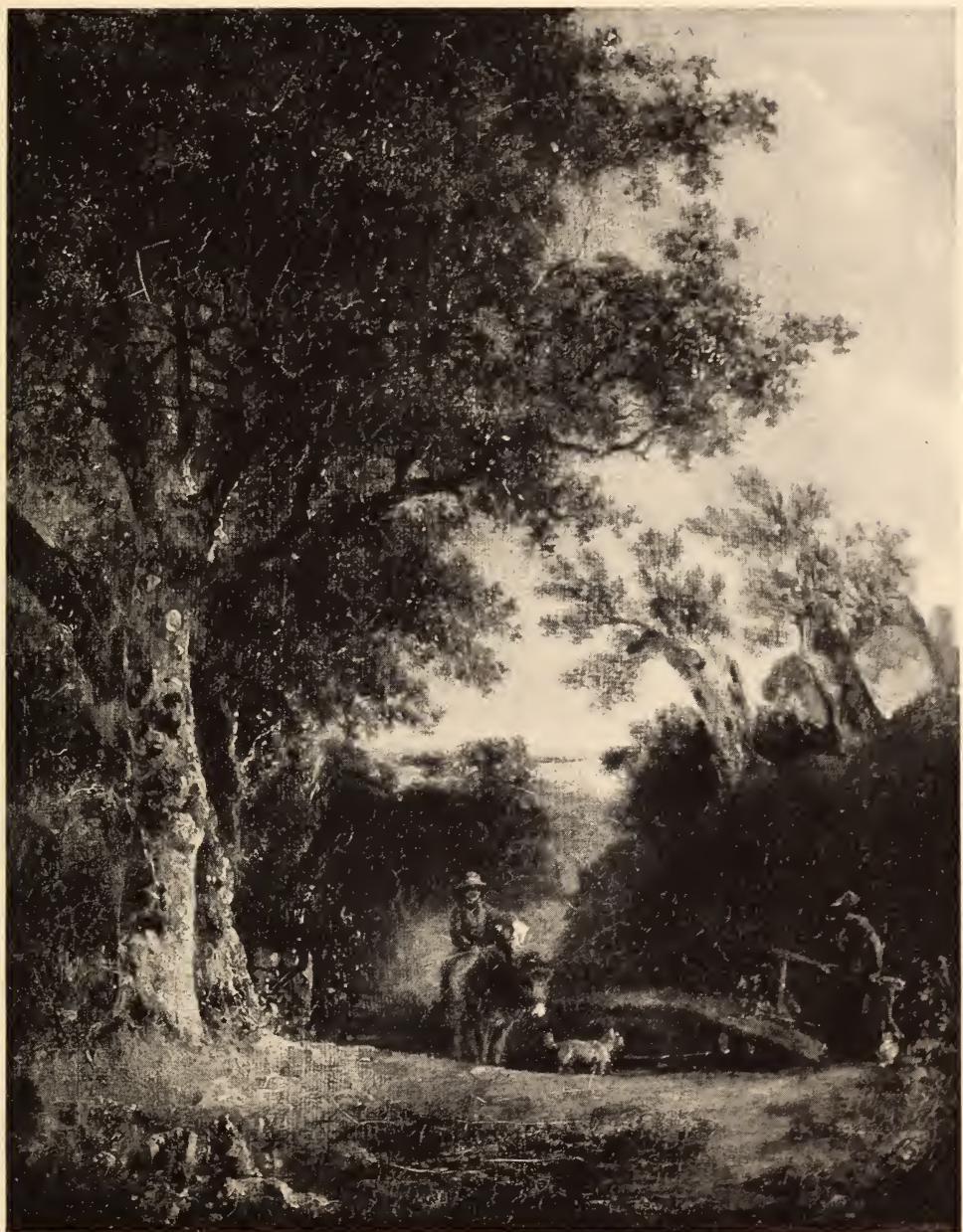
150<sup>0</sup>

ENGLISH 1769—1861

*LANDSCAPE WITH BOY AND DONKEY*

*Height, 16 inches; width, 12¾ inches*

BUSHY trees at the left rise out of the picture, their rich green foliage picked out with light spots where the sunshine touches outstanding leaves high up, and their trunks at the base accentuated in strong sunlight. On a bank at the right are two short pollarded willows, and in the shadow of this bank a road, which in the middle distance has rounded the bank, comes forward into view, crossing a narrow stream by a ford. A boy in a blue coat, with a red necktie, who has just forded the stream on his brown donkey, is riding up a gentle rise into the foreground, and his dog turns to look at a young woman in red, who has come to the brook with her water jar and stands leaning against the single hand-rail of a narrow foot-bridge.





No. 20

*FLUELEN, LAKE OF LUCERNE*

BY

JOSEPH MALLORD WILLIAM  
TURNER, R.A.

**No. 20**

**JOSEPH MALLORD WILLIAM TURNER, R.A.**

ENGLISH 1775—1851

*FLUELEN, LAKE OF LUCERNE*

(Water Color. Painted about 1840)

*Height, 11½ inches; length, 18¾ inches*

1440

THE mountains tower to right, to left and in the background, their stupendous flanks full of color. On the right they are green and blue as well as red and yellow, and on the left, which is in higher light, a reddish-yellow predominates, with suggestions of a green tinge. In the distance they appear in a luminous haze of subdued but bewildering iridescence. In the valley of the middle distance the buildings of the town are scarcely less colorful, grouped about the shore of the lake, on which in the foreground are seen many boats and rafts with figures bright in the sunshine, while the water is filled with dazzling reflections of baffling hues.

One of the noted drawings made for the father of John Ruskin. Formerly in the collection of Abraham Haworth, Esq., England.

*Purchased from SCOTT & FOWLES COMPANY, New York.*





No. 21

*A LADY OF QUALITY*

BY

GEORGE ROMNEY

No. 21

GEORGE ROMNEY

ENGLISH 1734—1802

*A LADY OF QUALITY*

*Height, 30 inches; width, 25 inches*

Wadd

SHE is looking directly at the spectator from a nebulous background of olive-yellow and brown tones, mingled below with lighter effects, and is shown in head and bust, turned to the left and facing three-quarters front. She is a young woman with clear features and trim figure, the bust partly exposed by her tight-fitting bodice, which has wide, flowing sleeves caught near the shoulder in gold armlets. The low corsage is edged with delicate lace. Her gown has a pale-olive tone, deepening below to an olive-brown. Her brown hair, done high on her head and curling low back of her neck, is loosely bound in a twisted cord of brilliant yellow.

The canvas is rectilinear but the portrait is painted in an oval.

*From sale at CHRISTIE'S, London, June 25, 1904: Catalogue No. 78.*





No. 22

*PORTRAIT OF A LADY*

BY

SIR HENRY RAEBURN, R.A.

No. 22

SIR HENRY RAEBURN, R.A.

ENGLISH 1756—1823

16000

*PORTRAIT OF A LADY*

(*A member of the De Vere family of Craigchall, Midlothian, Scotland*)

*Height, 30 inches; width, 25 inches*

A YOUNG woman, her pink lips slightly parted in an expression of easy good-nature, rather than animated interest, is seated turned slightly toward the left and facing the front directly, and is shown at half-length. Her chestnut hair in ringlets curls about her cheeks and temples, partly obscuring one eye, it falls so low, but is parted over the center of the forehead. The forehead comes well into the strong light that falls full on her face and on her breast, which is liberally exposed by her low, cream-white gown which shows notes of old gold. She wears also a ruby cloak which is thrown back in careless folds, and she sits in an easy posture, leaning slightly back to her right. The background is dark.

*Exhibited at the Edinburgh Loan Exhibition, 1901: Catalogue No. 148.*

*Previously in the collection of Mr. ARTHUR SANDERSON, of Edinburgh, who purchased it from the family.*

*Shown at the Scottish Old Masters Exhibition, Grafton Gallery, London, 1895.*

*Mentioned in Sir WALTER ARMSTRONG's "Raeburn," 1901, page 115.*

*Exhibited at the Loan Exhibition of M. KNOEDLER & Co., New York, 1912: No. 23.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 23

*PORTRAIT OF MRS. JORDAN*

BY

JOHN HOPPNER, R.A.

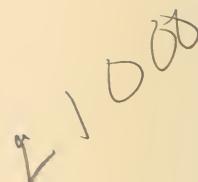
No. 23

JOHN HOPPNER, R.A.

ENGLISH 1758—1810

*PORTRAIT OF MRS. JORDAN*

*Height, 30 inches; width, 25 inches*



A BRIGHT-EYED young woman of cheerful, smiling expression, who is seated facing slightly toward the left, turns her head forward and looks quizzically at someone back of the spectator and to his right, her closed cupid's-bow lips a deeper red than her rosy cheeks. She is gowned in black and a grayish-brown and wears a wide, purplish-pink sash, and her low corsage has a wide edging of white lace. Her powdered hair or wig curls freely about her head, framing her cheery face and falling thickly back of her shoulders, and is bound with a fillet of white lace, a flowing end of which flies forward over one shoulder. Conventional background of a broad, sunlit landscape and a dark blue sky.

*From a private collection in England.*

*Purchased from Messrs. LAWRIE & COMPANY, London.*





No. 24

*PORTRAIT OF WILLIAM HENRY,  
DUKE OF CLARENCE  
(afterward KING WILLIAM IV)*

BY

THOMAS GAINSBOROUGH, R.A.

No. 24

THOMAS GAINSBOROUGH, R.A.

ENGLISH 1727—1788

✓ 8000

*PORTRAIT OF WILLIAM HENRY, DUKE OF  
CLARENCE (afterward KING WILLIAM IV)*

*Height, 30 inches; width, 25 inches*

His Royal Highness is portrayed as a youth with full, florid face, deep blue eyes, and mouth with a tendency to be pursed, yet with a pleasant, affable expression. He wears a brown-gray wig with a formal curl over each ear. He is shown at half-length, standing, with the hands included, his hands being crossed before him on the hilt of his sword, on which he lightly rests, and one hand holding his large dark hat. He is facing the left, three-quarters front, in his naval uniform, wearing a blue coat with lace cuffs, a lace ruff, and a gray waistcoat which is crossed by a broad green sash. On his breast is the star of an order. He is painted against a conventional sky background.

*Mentioned in "Gainsborough" by MORTIMER MENPES, text by JAMES GREIG;  
1909; page 171.*

*From the DUKE OF CAMBRIDGE sale at CHRISTIE'S, London, 1904: No. 86.*

*Exhibited at the Loan Exhibition of M. KNOEDLER & Co., New York, 1912:  
No. 9.*

*Purchased from M. KNOEDLER & Co., New York.*





No. 25

*LADY MARY ANNE BEAUMONT*

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 25

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH 1769—1830

*LADY MARY ANNE BEAUMONT*

*Height, 36½ inches; width, 28 inches*

THE three-quarter length portrait of a smiling young woman with rounded and rosy cheeks, bright blue eyes, and rich black hair which is in loose waves over her head and curls about her temples. She wears a low-necked gown of pearl-white, with transparent sleeves caught at the shoulder with jewels, jeweled bracelets and a sapphire ring. Her varicolored silken girdle joins its iridescence to the brilliance of the jewels, and a deep, glowing yellow drapery curls from behind her over her knees. She is seated, turned toward the right but facing the spectator with frank, ingenuous gaze, and her hands lie on the yellow drapery in her lap. The conventional background is in brownish-olive and deep green tones.

Lady Beaumont was the eldest daughter of Dr. William Howley, Archbishop of Canterbury, and married in 1825 Sir George Howland Willoughby Beaumont, eighth Baronet. She died in 1834.

*Exhibited at the Loan Exhibition of M. KNOEDLER & Co., New York, 1912:*

No. 19.

*Purchased from M. KNOEDLER & Co., New York.*





No. 26

*PORTRAIT OF LADY ELIZA-  
BETH TWISDEN*

BY

GEORGE ROMNEY

No. 26

GEORGE ROMNEY

ENGLISH 1734—1802

*PORTRAIT OF LADY ELIZABETH TWISDEN*

*Height, 50 inches; width, 39¾ inches*

A DIGNIFIED and stately young woman of generous figure, her head all but encompassed in a mass of loosely puffed, red-brown hair, is portrayed at three-quarters length, seated, turned to the left, and facing three-quarters front. She has large and bright eyes of self-possessed expression, and a delicate cupid's-bow mouth, and her cheeks are faintly pink. The light strikes broadly upon her high forehead and tapering neck. Her décolleté gown is of a creamy-white, soft material, the skirt and sleeves being draped in graceful folds, and is embroidered in gold. The nearer knee is crossed over its mate, and in one hand resting on her lap she holds a small, leather-bound volume tooled in gold, the title label in red, and the other hand is extended about her knee. The flesh tones are warm and fresh, and the background is a neutral one with notes of brown, gray, olive and turquoise-green.

She was the daughter of Admiral Sir Francis Geary, Bart., was baptized in 1754, and in 1782 married Sir John Papillon Twisden. She died in 1816.

*Mentioned in HUMPHRY WARD and W. ROBERTS' "Romney," 1904: Vol. II,  
page 161.*

*Exhibited in the Grafton Gallery, London, 1900: No. 61.*

*Previously owned by Sir WILLIAM NEVILLE M. GEARY, a member of the family.*

*Purchased from Messrs. LAWRIE & COMPANY, London.*





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